

THE THOMAS W. LAWSON COLLECTION



TO BE SOLD AT UNRESTRICTED PUBLIC SALE
THURSDAY, FEBRUARY 8TH, 1923
AT THE AMERICAN ART GALLERIES
UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
No. 30 EAST 57TH STREET
NEW YORK CITY
1923

Feb 9 23
ART COLLECTION FROM SWITZERLAND

AN UNUSUALLY INTERESTING COLLECTION

OF

FURNITURE
AND ART OBJECTS

OF THE

SIXTEENTH, SEVENTEENTH AND EIGHTEENTH
CENTURIES

IMPORTANT BRUSSELS TAPESTRIES

BEAUTIFUL OLD ISPAHAN AND
OTHER ANTIQUE RUGS

FORMING THE COLLECTION OF

MR. CARL WINKLER
OF BERNE, SWITZERLAND

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AFTERNOON OF FEBRUARY 9TH, 1923

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET

NEW YORK CITY

ON FREE PUBLIC VIEW
FROM 9 A. M. UNTIL 6 P. M.
AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK
ENTRANCE, 30 EAST 57TH STREET

BEGINNING SATURDAY, FEBRUARY 3RD, 1923
AND CONTINUING UNTIL THE DAY OF THE SALE

AN UNUSUALLY INTERESTING COLLECTION
OF
ANTIQUE FURNITURE
ART OBJECTS
IMPORTANT TAPESTRIES
AND
RARE ISPAHAN AND OTHER RUGS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES

ON FRIDAY AFTERNOON, FEBRUARY 9TH
AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF
AN UNUSUALLY INTERESTING COLLECTION OF
FURNITURE AND ART OBJECTS
OF THE SIXTEENTH, SEVENTEENTH AND
EIGHTEENTH CENTURIES
IMPORTANT BRUSSELS TAPESTRIES
RARE ISPAHAN AND OTHER RUGS
FORMING THE COLLECTION OF
MR. CARL WINKLER
OF BERNE, SWITZERLAND

DATE OF SALE, FRIDAY, FEBRUARY 9TH
AT 2.30 O'CLOCK P. M.

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSOCIATES, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF

THE AMERICAN ART ASSOCIATION, MANAGERS
BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK

1923



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and part payment by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some cartier to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

VII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

VIII. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

Printed Catalogues: Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,

New American Art Galleries,
Block of Madison Avenue, 56th to 57th Street,
Entrance, 30 East 57th Street,
New York City.

INTELLIGENT APPRAISALS
FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES
AND
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION
AT ITS
NEW AMERICAN ART GALLERIES
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

CATALOGUE



AFTERNOON SALE

FRIDAY, FEBRUARY 9, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Numbers 1 to 129, inclusive

SAXE, FRANKENTHAL, HOCHST AND LUDWIGSBURG PORCELAINS

1—DECORATED PORCELAIN FIGURINE *Eighteenth Century*

"The Flute Player." Youth standing wearing fanciful costume and long tasseled hat playing flute. On scrolled rustic base. Mark: crowned monogram C.T.

Height, 6 $\frac{5}{8}$ inches.

2—TWO DECORATED PORCELAIN FIGURINES

Frankenthal Eighteenth Century

"The Musicians." Seated figures of youth and maiden in eighteenth century costumes; the youth playing a flute, the maiden a mandolin. On scrolled rustic base.

Height, 7 inches.

3—PORCELAIN GROUP

"Asia" (with a lion) and "America" (with a crocodile).

(Companion to No. 4)

*Kindly read the Conditions under which every item is offered and sold.
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- 4—LUDWIGSBURG PORCELAIN FEMALE GROUP OF TWO CONTINENTS
“Europe” (with a horse) and “Africa” (black and with a camel) seated on a rocky base that is arcaded below. Date about 1770.

(Companion to No. 3)

5—HOCHST PORCELAIN GROUP

“Boy with Animals.” A peasant boy, in white vest and rose lilac knee-breeches, rests his hand on a kennel as he observes a dog and a cat quarreling over their food. About 1780.

Height, 6¾ inches.

6—HOCHST PORCELAIN GROUP

“Two Children.” The girl, in laced pink bodice and striped skirt, is about to dance with a boy who wears lilac-colored breeches and a white coat. About 1780.

Height, 6 inches.

7—FRANKENTHAL PORCELAIN GROUP

“Domestic Scene.” A woman, wearing a white dress patterned with green flowers, is about to strike her husband, who, in a white coat and mauve knee-breeches, is falling to the ground. A glass and a broken decanter nearby. About 1770.

Height, 6¾ inches.

(Illustrated)

8—COPENHAGEN PORCELAIN GROUP

“The Triumph of Flora.” Flora is seated on a bronze car decorated with flowers of porcelain and stalks of bronze which is drawn by two horses; a basket on her left arm. A winged Cupid drives the car; behind is another Cupid who, holding a fan, acts as a groom. About 1750.

Length, 12 inches; height, 8 inches.

(Illustrated)



7



8

EUROPEAN PORCELAIN GROUPS

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9—HOCHST PORCELAIN GROUP

“Apple Woman.” She is dressed in white and is seated with a basket on the ground before her. On the left a little girl, also dressed in white, about to buy apples. On the right a boy helps himself to the fruit, which he passes to a companion hiding behind the woman. Date about 1780.

Height, 6½ inches.

10—HOCHST PORCELAIN GROUP

“A Shepherd and a Shepherdess.” His dress is white and edged with blue; he leans on a hollow tree-trunk, and holds a dog on the leash; with his left hand he plays a flageolet. He contemplates the Shepherdess, who, in violet skirt and black apron, is seated on the ground with a sheep. On the ground between them a basket of flowers. About 1765.

Height, 8¼ inches.

(Illustrated)

11—LUDWIGSBURG PORCELAIN GROUP

“Lovers.” In front of a term, crowned by the bust of a woman, are seated a young man, in blue vest, red coat and yellow knee-breeches, and a young woman, in flowered lilac dress and green bodice. He has just given her a rose. A sheaf of corn on the ground. About 1765.

Height, 8 inches.

(Illustrated)

12—FRANKENTHAL PORCELAIN GROUP

A gallant, in white Court costume and black knee-breeches edged with gold, is seated in the open by the side of a lady who is dressed in white. About 1770.

Height, 6 inches.

(Illustrated)



10



11



12

EUROPEAN PORCELAIN GROUPS

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13—PORCELAIN DE Saxe GROUP

"Lovers." The gentleman, in white gold-edged coat and black knee-breeches, leans toward the left to kiss the lady, who, in flower-patterned white skirt and low-cut black bodice, is seated on the ground at his side. About 1750.

Height, $4\frac{1}{2}$ inches.

14—FOUR VÖLKSTADT PORCELAIN GROUPS SYMBOLIZING "THE SEASONS"

(A)

"Spring." Against a background of three trees a young man, in black hat, white vest and yellow trousers, presents a flower to a girl; a dog by his side. The girl, in violet corsage and red skirt, with flowers in her apron. Date about 1770.

Height, $10\frac{3}{4}$ inches.

(B)

"Summer." A young man, wearing a white coat and salmon-colored trousers, climbs a ladder and holds two birds he has just taken out of a nest. He presents them to a girl who is wearing a violet skirt and black hat. A bird-cage on the ground. Date about 1770.

Height, $10\frac{3}{4}$ inches.

(C)

"Autumn." A fisherman, in white trousers and violet coat, and with a net on his back, presents a fish to a young woman, who, seated on the ground, has a large fish on her lap. A basket of fish at her side. Date about 1770.

Height, $10\frac{3}{4}$ inches.

(D)

"Winter." Beneath the branches of two trees a blacksmith in white shirt, black cap and brown apron, works at his anvil. On the right a woman blows the bellows on the embers. Date about 1770.

Height, $10\frac{3}{4}$ inches.

(Illustrated)



(A)



(B)



(C)



(D)

NO. 14—FOUR VÖLKSTADT PORCELAIN GROUPS SYMBOLIZING "THE SEASONS"

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15—PORCELAIN DE SAXE GROUP OF THREE PEASANT WOMEN

Placed back to back in white overdresses with, alternatively, a pink, blue or brown skirt. Each holds a black jug in either hand, and their heads are swathed in tight-fitting shawls. Between and behind them rises a tree-shaped support of gilt bronze, into which is let a full-blown water-lily which detaches.

16—PORCELAIN DE SAXE GROUP

"Domestic Scene." The woman, in flower patterned white dress, stands as she grasps her husband by the wig and is about to strike him. He, wearing a brown coat and trousers, kneels on the right. A broken coffee-pot and cups on the ground. About 1750.

Height, 5½ inches.

17—PORCELAIN DE SAXE FIGURE

"A Lady in a Bower." Seen before a bronze niche ornamented with flowers and placed on a carved bronze vase. She wears a green skirt and a flower-patterned red dress, and has the rhythm and movement of a Chinese figure. About 1740.

Height, 9 inches.

18—PAIR OF VASES WITH LIDS

Of Porcelaine de Saxe. On the body of each are ornaments of fruit, flowers and leafage in raised relief. The stem of each is decorated with two small Cupids, having butterfly wings. The lid is of openwork and surmounted by a bouquet of flowers with long stems. Date about 1770.

Height, (each) 14 inches.



19—PAIR OF PORCELAIN DE SAXE FIGURINES

Small full-length figures. "A Shepherd and a Shepherdess." The Shepherd wears a yellow vest and green trousers and caresses a dog, which jumps up at his side; with his left hand he takes a roll of bread from the pouch at his side. A sheep lies on the ground at his feet. The Shepherdess, in violet corsage and flower-decked yellow skirt; flowers in her basket; she holds cherries in her right hand. A sheep on the ground. About 1750.

Height, each, 11½ inches.

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20—PORCELAIN DE SAXE GROUP

"Summer and Autumn." Each represented by a child. Summer, lying on the ground near a sheaf of corn, looks up at Autumn, who, half-dressed in a flower-patterned robe, leans against a rock and eats grapes. About 1750.

Height, 10 inches.

(Companion to No. 21)

21—PORCELAIN DE SAXE GROUP

"Winter and Spring." Each represented by a child. Winter, in yellow flowered dress and fur cap, warms his hands at a fire near which he is lying. He looks up at Spring, who, almost undraped, takes flowers out of a basket. About 1750.

Height, 10 inches.

(Companion to No. 20)

22—PORCELAIN DE SAXE GROUP OF THE SUN-GOD APOLLO

He wears a laurel wreath, arrows slung from his left shoulder and a bow in his uplifted right hand. He is seated in his car, borne on clouds, and the spokes of the wheels are gilt with rays of light. He drives his team of five prancing steeds. The whole group, with its wonderful action and superb finish, bespeaks the hand of a master. The traces, harness and reins are of gilt bronze. About 1740.

Length, 22½ inches; width, 10 inches; height, 12 inches.

(Illustrated)

23—PAIR OF FRANKENTHAL PORCELAIN FIGURINES

"A Peasant and His Wife." Full length. About 1770. (Carl Theodor.) The wife wears a red corsage, black sleeves and skirt, and white apron; she holds a chicken in her right hand and at her side is a cage. In conversation and with her left hand extended. He wears a red vest, black coat and trousers and white gaiters, and grasps a stick with his right hand; a basket full of apples on his back; walking to market.

Height, 8½ inches each.



No. 22—PORCELAIN DE SAXE GROUP OF THE SUN-GOD APOLLO

24—PAIR OF PORCELAINE DE SAXE FIGURINES

“Musicians.” One, a Chinaman, standing and turned to the left; he wears a blue mantle and wide-brimmed hat; he is playing a guitar. The other, a Chinese woman, wearing a yellow mantle and flower-patterned dress and a wide-brimmed hat, is turned to the right; she is playing a hurdy-gurdy. About 1740.

Height, each, 17¼ inches.

25—PORCELAINE DE SAXE VASE WITH LID

The body of the vase is square in general form. The stem composed of three Cupids and a Swan. On the panels of the front and back are miniature representations of Pastoral Scenes, each beneath a female head. At each side a handle formed of a wavy stalk of flowers. On the lid Cupid with butterfly wings, seated and holding a garland. Date about 1750.

Height, 14 inches.

26—PORCELAINE DE SAXE VASE WITH LID

The whole surface, light blue in general tone and powdered with forget-me-nots, is strewn with these flowers in raised relief. In a medallion in front, a young man and a young woman are seated in a landscape. The lid has medallions with a boy in front, and ducks at the back. About 1770.

Height, 8 inches.

(Companion to No. 27)

27—PORCELAINE DE SAXE VASE WITH LID

Light blue in general tone and powdered with forget-me-nots. In a medallion in front, a young man and a young woman walking in a landscape. The lid has medallions with a girl in front and cormorants at the back. About 1770.

Height, 8 inches.

(Companion to No. 26)

28—PORCELAIN DE SAXE ROUND BONBONNIÈRE WITH SAUCER

The whole surface entirely covered with the open petals of flowers in raised relief. The handles of green leafage, which spreads on to the body of the dish, on the lid of which is a cluster of open petals springing from similar stalks. Late eighteenth century.

Diameter, 6¾ inches.

29—PORCELAIN DE SAXE TANKARD

Decorated with Chinese figures in a landscape on a white background. In the center of the lid, which is of gilt bronze and chased, is a medal of Jean George, Elector of Saxony; arms and the date 1633. About 1740.

30—PORCELAIN DE SAXE FRUIT DISH

The center decorated with painted flowers; the rim of openwork, gilt and ornamented with flowers. Second half of the eighteenth century.

Diameter, 11 inches.

31—PORCELAIN DE SAXE FRUIT DISH

Oval in shape, the inside white and undecorated. The outside ornamented with forget-me-nots placed on the stalk-like interlaced basket-work.

ITALIAN FAÏENCE

32—ITALIAN DRUG POT

Ornamented with geometrical patterns of foliage in blue on a gray ground and in five compartments. Floral decorations below. (Rim slightly chipped.)

Height, 7½ inches.

From the collection of Sir Alfred Beit, London.

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33—ITALIAN ALBARELLO, OR DRUG POT

White, but decorated with polychrome patterns and mythical figures. Inscribed in the rectangular space across the face: DIA SEBESIENSO.

Height, 9½ inches.

From the collection of Sir Alfred Beit, London.

34—SIXTEENTH CENTURY CAFFAGIOLO WARE PHARMACY PITCHER

Decorated with leaf patterns on a white ground, the double curved handle of yellow. Beneath the spout, a head; below, in a rectangular compartment, the inscription: O DI MANDE AMARE.

Height, 10 inches.

35—SEVENTEENTH CENTURY URBINO WARE MAJOLICA GOURD-SHAPED
PILGRIM BOTTLE

White patterned decoration on the edge; metal stopper at top. The round front panel contains, together with heraldic tinctures, the arms of the Pope Alexander VII (1492-1503).

36—SIXTEENTH CENTURY URBINO MAJOLICA EWER

In the form of a winged dragon having the body of a swan and the tail of a serpent, possibly intended to hold writing pens.

Height, 6¾ inches.

From the collection of Sir Alfred Beit, London.

37—SIXTEENTH CENTURY SHALLOW DISH OF BERNARD PALISSY WARE

In green and blue general tone. The rim of the main portion decorated with white and blue flowers on a green ground. The center is round, and surrounded by six medallion heads in an ornamental setting.

Diameter, 9 inches.

From the collection of Sir Alfred Beit, London.



38—SIXTEENTH CENTURY URBINO WARE MAJOLICA SALT-CELLAR

Supported by three griffins, which, with their heads and outstretched wings, support the flat, round surface, which is inscribed "Sale." Decorated in yellow and blue. (The knees of the griffins slightly chipped.)

Height, 6¼ inches.

39—SIXTEENTH CENTURY URBINO MAJOLICA SALT-CELLAR

Supported by three griffins, which, with their wings outstretched, carry the round receptacle, which is decorated with a winged Cupid.

Height, 6¼ inches.

From the collection of Sir Alfred Beit, London.

40—URBINO WARE MAJOLICA EWER

In the form of a siren, whose yellow and blue twisted tail serves as a handle.

Height, 11½ inches.

From the collection of Sir Alfred Beit, London.

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41—SIXTEENTH CENTURY URBINO MAJOLICA DISH

Circe, standing on the bank and accompanied by her maidens on the right, receives Ulysses and his companions, who are about to disembark. Mountainous landscape in the distance. Inscribed "Circe" on the reverse.

Diameter, 11 inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.

42—DERUTA WARE CUP

With deep round body and two handles, on a low, thin stem and foot. The main portion ornamented with brown, white and blue geometrical patterns. The handles and foot of blue and white patterns.

Height, 7½ inches.

From the collection of Sir Alfred Beit, London.



43—SIXTEENTH CENTURY URBINO MAJOLICA DISH

Polychrome decoration with the "Triumph of Galatea." She issues forth into the open sea on the back of a dolphin. Inscribed on the reverse: "Galatea."

Height, 9¼ inches.

From the collection of Sir Alfred Beit, London.

44—SIXTEENTH CENTURY GUBBIO WARE DISH

Polychrome decoration of a warrior, with a shield on his left arm and a scimitar in his right hand, advancing toward the right in a hilly landscape. (The edge slightly chipped.)

Diameter, 8½ inches.

From the collection of Sir Alfred Beit, London.

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45—FAENZA MAJOLICA VASE

The sides decorated with medallions containing the head of an old man, a young man and a girl, set in a field of green garlands, fruit and flowers and musical instruments. A full-bodied vase without handles. (Slightly cracked.)

Height, 10¾ inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg.

(Illustrated)

46—HEXAGONAL SIXTEENTH CENTURY URBINO WARE INKSTAND

Decorated with yellow lines and curves. Venus and Cupid repeated in the medallions on four sides; a detachable drawer in each of the other two sides. A Cupid between the compartments. The shallow surface in the center decorated with a pen, tweezers, etc.; two receptacles for ink.

Height, 6½ inches; width, 12 inches.

From the collection of Sir Alfred Beit, London.

(Illustrated)

47—SIXTEENTH CENTURY URBINO MAJOLICA SHALLOW DISH

"Perseus Cutting Off the Head of the Medusa." On the right is the winged Pegasus. Many figures in the background, with mountains in the distance. Inscribed on the reverse: "Perseo taglia la testa a Medusa e qui e il caval pegaso."

Diameter, 12½ inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.



NO. 45—FAENZA MAJOLICA VASE

NO. 46—HEXAGONAL SIXTEENTH CENTURY URBINO WARE INKSTAND

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48—SIXTEENTH CENTURY URBINO MAJOLICA PLATE

Decorated with grotesque animals, fish and birds placed round a central medallion which contains a figure of "Summer" kneeling, with sheaves of corn.

Height, 9¼ inches.

From the collection of Sir Alfred Beit, London.



49—SIXTEENTH CENTURY URBINO MAJOLICA DISH

Decorated with "Bacchus and Silenus Riding on a Panther."
Inscribed on the reverse: "El Trionfo de Baho."

Diameter, 12 inches.

From the collection of Sir Alfred Beit, London.

50—LUSTRED FAIENCE PLAQUE

Hispano-Moresque Sixteenth Century

Deep flaring sides, with bossed center. Enriched in sapphire blue and copper "reflets" with floral scrolls and three lobed staves; the border with series of olive motives amid berried scrolling.

Diameter, 16¼ inches.



51—LARGE URBINO MAJOLICA SIXTEENTH CENTURY DISH

"The Death of Meleager." Mortally wounded, he falls to the ground, in spite of the ministrations of his friends. Landscape scene on the banks of a river. In a frame.

Diameter, 18 inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.

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52—URBINO MAJOLICA PLAQUE

By Gubbio (1490-1500)

"Daniel Interpreting the Handwriting on the Wall to Belshazzar." Belshazzar is seated under a column portico of a palace in early Renaissance style, his entourage grouped behind him. Daniel, with mantle only draping his exposed body, stands against a column expounding "The Writing on the Wall," seen before the seated monarch. Executed in orange, golden-yellow, fine blues, yellow greens and aubergine. Signed with the Gubbio mark 6 of 1490-1500. (Restored.)

Diameter, 10 $\frac{3}{8}$ inches.

(Companion to the following)

53—URBINO MAJOLICA PLAQUE

By Gubbio (1490-1500)

"Hercules Slaying His Children." Under a portico of a palace directly on the seat the muscular god stands, wearing his proverbial lion-skin; his club is raised in act of slaying one of his maidens, who carries vases of gold in her hands; two others lightly draped are complacently seated nearby, while an interested mixed group is in the background. Painted in rich orange, yellow, blues, aubergine, grays and a superb light emerald-green. (Restored.)

Diameter, 10 $\frac{5}{8}$ inches.

(Companion to the preceding)

54—SIXTEENTH CENTURY NEVERS WARE DISH

With polychrome decoration representing in the center "Mutio Scævola," before an altar placed in front of the throne of Por-senna; a large company of soldiers and officials gather round.

Diameter, 15 inches.

From the collection of Sir Alfred Beit, London.

55—LARGE URBINO MAJOLICA SIXTEENTH CENTURY DISH

"Scene from the Exodus." The Jews near their tents on the bank of the river. In the distance, on the far bank, is a city. Framed.

Diameter, 17 inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.



56—SIXTEENTH CENTURY URBINO MAJOLICA DISH

The main decoration, in the center, represents a "King Receiving Ambassadors." The sides are grooved and decorated with grotesque patterns on a white ground. Fine and representative specimen of the style and period.

Height, 8 inches; width, 1 foot 7 inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.

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57—SIXTEENTH CENTURY GERMAN CHALICE

Nautilus shell, with metal mounts. The stem is formed of a tortoise whose head and tail are detachable. On its back stands Hercules, with his club and lion's skin, who bears on his shoulder the body of the chalice. The chalice is formed of a shell supported by four bands of gilt and chiseled work, together with caryatides and tritons. At the top, Neptune on a dolphin, set with semi-precious stones.

Height, 12½ inches.

From the collection of Sir Alfred Beit, London.

58—SIXTEENTH CENTURY GERMAN CHALICE OF COCOA-NUT

Decorated with mounts of copper and gilt bronze. Of three pieces. The stem is decorated with masks and floral patterns and three caryatides in raised relief. On the cover is a knight, holding a basket in his right hand and a hare in his left.

(Illustrated)

Height, 14 inches.

59—RENAISSANCE GILDED SILVER COVERED STANDING COUPE

Italian Sixteenth Century

Deep cocoa-nut coupe and cover; enriched in gilded silver with delicately chased, scrolled and banded finial, rosette at foot, valanced and gaufered rim, valanced scroll-banded lip and vertical bands to coupe. On tendriled and bracketed shaft, with eight-lobed spreading foot, each lobe enriched with heart-shaped acanthus-leaf device.

Height, 11½ inches.

(Illustrated)

60—SIXTEENTH CENTURY GERMAN CHALICE OF COCOA-NUT

Ornamented with copper and gilt bronze. The body of the vessel divided into three sections and decorated with scenes carved in relief; one represents the "Last Judgment." The cover, surmounted by a small figure of a knight, is of metal. The stem is entirely of metal and decorated with masks

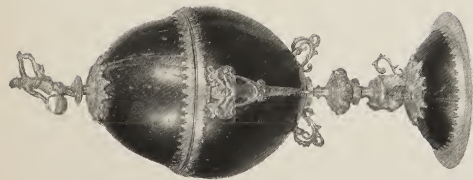
Height, 14 inches.

(Illustrated)

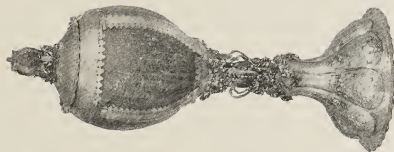
61—SIXTEENTH CENTURY CASKET

In the form of a metal book-binding. On the face is a representation of the "Ascension" in high relief, in copper, within a framework of grotesque and floriated designs. The back of green velvet.

10½ inches by 12 inches.



58



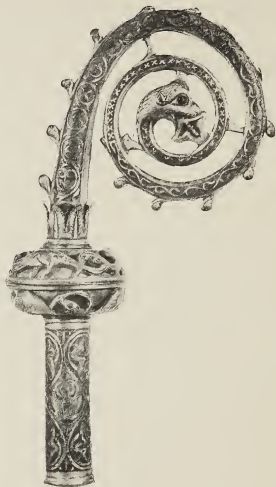
59



60

SIXTEENTH CENTURY COCOA-NUT CHALICE CUPS

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62—THIRTEENTH CENTURY GOTHIC CHAMPLEVÉ ENAMEL CROZIER-
HEAD

The top, curved and ending in the head of a monster whose eyes are picked out in enamel, is decorated at the sides with blue enamel and, on the outside of the upper portion, with a row of gilt points. The wide knob is ornamented with a repeating pattern of basilisks which consume each other's tail. The lower portion is decorated with arabesques of green, blue and red enamel with two angels in brown and gold.

Height, 9½ inches.

MISCELLANEOUS CABINET OBJECTS

63—DECORATED ENAMELED GOLD SNUFFBOX

French Directoire-Empire Period

Round, with loose cover and foot having faceted moldings. The cover and rim ribbon medallioned and garlanded in ivory and pale blue on rich royal blue grounds, which color recurs in the sides of box. The cover is finely painted with scene, "Hay-making"; a hay-wain loading before a romantic landscape. Mark, an eagle head. (Slight chip in enamel.)

64—SCULPTURED IVORY FIGURINE

Ming (1368-1628)

"A Taoist Immortal." Standing figure, attired in closely clinging robes caught with bowknotted ribbon at waist and falling to feet. He carries a *j'ui* sceptre in his exposed left hand and his head is covered with knopped skull cap. On black stand.

Height, 11¾ inches.

(Companion to the following)

65—SCULPTURED IVORY FIGURINE

Ming (1368-1628)

"A Taoist Immortal." Dignified standing figure, attired in closely clinging robes falling to feet. He carries a fan, drawn to his breast by his two hands, and his bearded face is covered with flapped round cap. On black stand.

Height, 11½ inches.

(Companion to the preceding)

66—SEVENTEENTH CENTURY RED CRYSTAL CARAFE

The sides decorated in spiral lines and ornamented with silver mounts. On the stem, to which are fixed two stalks with two beaten and chiseled vine leaves; a silver chain passes from these mounts up to the neck of the carafe, which has a silver stopper.

67—VENETIAN CRYSTAL DISH

Decorated on the sides with gold designs and having a pattern in white, blue, green and red spots. In the center are the arms of the Medici family. End of the sixteenth century.

Diameter, 11½ inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.

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68—SILVER-MOUNTED RED STONEWARE TANKARD

Augsburg Seventeenth Century

Tall round body; with loop handle. Enriched with intaglio-cut arabesqued and festooned coat-of-arms. Mounted in silver, with spirally gadrooned foot and hinged molded cover with further gadroons, wreathed coat-of-arms and looped leaf and ball thumbpiece. (Rim at foot imperfect.)

Height, 9 $\frac{1}{8}$ inches.

69—AN EMPIRE CLOCK

Of bronze and gilt copper, on a rectangular base decorated with ornamental torches, garlands, swans and butterflies. Above stands a winged Genius with a bow, arrow and lyre which form a frame to enclose the dial, which is inscribed, "Thomire & Cie, à Paris" and "Moinet ainé, H. ger."

Height, 15 inches.

70—CUIVRE DORÉ MOUNTED STATUARY MARBLE CLOCK

Louis XVI Period

Arched cartouche-shape marble case, with oblong plinth; the porcelain dial set within the arch. Mounted in finely chiseled and richly gilded *cuivre doré* with surmounting terrestrial globe having dove-gray marble orb, ribboned and festooned with fruit and flower pendants; in the panel under the dial two winged cupids bear festoons and sprays of laurel before an ornate vase; the case supported by flutings and leaf and claw feet set upon the plinth, which is adorned with wreathed dove medallion, pearl moldings and small drum feet. Dial signed, "Pochon à Paris."

Height, 17 $\frac{1}{2}$ inches; width, 10 $\frac{1}{4}$ inches.

71—DIRECTOIRE COPPER AND GILT BRONZE CLOCK

Circular, and set on a rectangular base, the front of which is decorated with garlands, harps and torches. On the upper portion and to the left, the genius of Eternal Sleep (with poppy-heads on the ground at her feet) raises with her right hand a drapery that half covers the upper part of the clock, properly so called, which is on the right. Above the clock, a ewer. The face inscribed, "Nicod à Paris."

Height, 2 feet.



72—LOUIS XVI CLOCK IN GILT BRONZE

The dial is supported on a base resting on four square feet, which are, however, decoratively rendered. On either side of the dial, two winged genii of gilt bronze: one, Aurora, holds a trumpet; the other, Night, a lamp. Above, the Phœnix on the pyre represents the repeated continuation of day. Very fine piece.

Height, 1 foot 10 inches.

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73—PAIR OF DIRECTOIRE SILVER CANDELABRA

In each the stem tapers and is supported on a round pedestal, ornamented with winged cupids, masks and palmettes, which is placed on a square base. The center light issues from a floral setting; the branches on the left and right are held in position by grotesque figures seated back to back at the base of the center light. In the style of the end of the Directoire period, about 1800. Signed.

74—PAIR OF CANDELABRA

Style of Louis XVI

With two lights each. A winged genius standing on a marble pedestal, the body partly concealed by a belt of gilt bronze, the outstretched hands holding the flambeau of gilt bronze. The pedestal in the form of a column decorated at the summit with a gilt fillet, rests on a gilt bronze base.

75—ASTRONOMICAL CLOCK

With a perpetual calendar, engraved on copper and representing the twelve months of the year, with the phases of the moon, etc. At the four corners, Jupiter, Venus, Neptune and Cybele. The calendar very finely engraved, and dated "1667." The whole within a black wood setting that seems to be of later date.

Height, 1 foot 9¼ inches.

76—GERMAN BAROMETER AND THERMOMETER

Inscribed in the center: "P. Wachano et Stopani, Hamburg." The case is decorated with flowers and shells in marqueterie. The thermometer (Réaumur and Fahrenheit) is above. Late eighteenth century. Style of Louis XVI.

Height, 3 feet 1 inch.

77—PAIR OF GREEN RUSSIAN MALACHITE VASES

Each in the form of a crater with gilt bronze handles; each vase has a detachable bronze lining and each rests with its thin stem on a solid square base.

Height, 2 feet.

78—EMPIRE VASE OF PORCELAIN

In the form of a crater, deep red in tone, with gold ornamentation. The neck is circular and entirely gilt; twisted gold handles representing serpents. The round medallion on the face contains a wide-spreading landscape and is signed "Stoletow," in Russian letters. The vase bears the monogram of Nicholas I of Russia, surmounted by a crown. (Companion to No. 79.)

Height, 2 feet 7 inches.

79—EMPIRE VASE OF PORCELAIN

(Companion to No. 78.)

Height, 2 feet 7 inches.

80—EMPIRE VASE AND COLUMN

The vase of white porcelain, with gold mounts formed of masks and bunches of grapes, is placed on an upright rectangular column of white porcelain which has gold classical ornaments. The two are united by a clever juxtaposition of gilt bronze ornament. The vase bears the monogram of Nicholas I of Russia.

Height over all, 6 feet 3 inches.

81—LARGE DELFT BLUE AND WHITE VASE

In general style and shape resembling a Chinese *potiche*. On the lid a conventional lion seated.

Height, 3 feet 11 inches.

82—PAIR OF CHINESE PORCELAIN VASES

With bronze ornaments consisting of two vases superposed, the upper one decorated with genre scenes and placed on a bronze tripod. Style of Louis XV. The feet are formed of three Cupids whose lower limbs terminate in grotesque forms. Behind, and between these three Cupids, is a second vase which is decorated with red floral designs and is curved outward at the lip.

Height, 7 feet 4 inches.

83—FOURTEENTH CENTURY SOUTH GERMAN CARVED AND POLY-CHROMED WOOD STATUE OF THE MADONNA AND CHILD

The Madonna, whose crown may have been added later, wears a red mantle and a green dress; she has a globe in her right hand and holds the Infant, who blesses with His right hand.

Height, 3 feet 11 inches.

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84—NORTH ITALIAN RENAISSANCE MARBLE RELIEF

"An Angel before the Tomb." A small full-length figure of a winged and sleeping *putto*, on a classical seat which has at its left side a column decorated with arabesques. He leans his left arm on the helmet and shield of a noble warrior.

Height, 24¾ inches; width, 24¼ inches.

ANTIQUE FURNITURE

85—ARCH-SHAPED WOOD PANEL

Carved in relief and apparently once part of a Retable executed in the second half of the sixteenth century. The Angel appears to Joachim, who is attended by other figures. Fine in its detailed execution, especially in the folds of the draperies and in the rendering of the sheep and herbage.

Height, 2 feet 4 inches; width, 2 feet 1 inch.

86—SIXTEENTH CENTURY FLORENTINE RENAISSANCE READING DESK

The high legs are carved and adapted to carry, above the square leather book rest. The whole carved in volutes.

87—SIXTEENTH CENTURY FLORENTINE FOOTSTOOLS

The backs and the fronts richly carved with cartouches and shells.

Height, 3 feet 3 inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.

88—DUTCH EIGHTEENTH CENTURY MAHOGANY CLOCK

Style of Louis XVI

Fluted columns on either side of the upper portion, which contains the dial and movement made by "Paulus Bramer, Amsterdam." The dial of brass, chased and ornamented with four bronze reliefs of children representing "The Seasons," at the angles. The case containing the weights is narrower than the upper portion; it has double columns at either side and rests upon a base similar in general form to the upper part that enframes the dial. Of the second half of the eighteenth century.

Height, 2 feet 1 inch.



89—OAK FOLDING FLORENTINE X-SHAPED CHAIR

Composed of several portions locked into each other; the back, which lifts up and is shaped in volutes, contains a carved cartouche with family arms, lions' feet in front, and all the pieces which form the front are carved in decorative patterns. Movable rings on the arms in front.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, Hamburg, Germany.

90—SET OF SIX ADAM CHAIRS

With wide round seats upholstered in leather. In the center of the back of each is a frieze-like panel set with garlands supported at either side by a fluted column. The front legs are also fluted.

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91—LOUIS XIII ARMCHAIR

With feet and stretchers of turned wood. Upholstered in tapestry, that of the seat representing a serpent coiled round the trunk of a tree, and that of the back a hunting scene with a garden in the distance. The tapestry apparently of French origin and executed at the same time as the chair.

Height, 3 feet 11 inches; width, 2 feet 1 inch.

(Similar to No. 92)



92—LARGE LOUIS XIII ARMCHAIR

With feet and stretchers of turned wood; the arms volute in shape; upholstered in two pieces of tapestry; on that of the seat, a lion rampant in a forest; on that of the back, numerous figures before the gate of an ancient city.

Height, 3 feet 11 inches; width, 2 feet 1 inch.

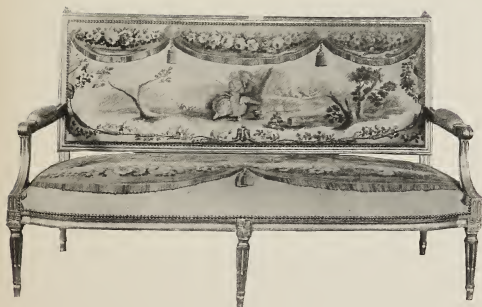
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93—SUITE OF LOUIS XVI FURNITURE

Consisting of a sofa and five armchairs. The sofa has six feet and is upholstered in Aubusson tapestry; it has on the back an idyllic country scene, and on the seat dogs hunting the wild boar. All are bordered with garlands and curtains decked with colored flowers. The armchairs are decorated *en suite* with the sofa. The colors are pale and harmonious and all are in a perfect state.

Width of sofa, 5 feet 6 inches.

(Illustrated)



No. 93—SUITE OF LOUIS XVI FURNITURE

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94—LOUIS XV CAUSEUSE (*Sofa with Rounded Ends*)

Of gilt wood with sculptured ornaments. It has nine legs, of which four are in front, two at the sides and three at the back. Upholstered in Aubusson tapestry of great beauty and freshness. On the seat animals are represented; on the back, a shepherd and a shepherdess in a landscape. These subjects are en-
framed with oval cartouches surrounded by large garlands set in a field sown with flowers of natural tone.

Length, 5 feet 3 inches.

(*Illustrated*)

95—LOUIS XV (?) MIRROR

With frame and ornaments of gilt wood. The frame, properly so called, is twofold: the inner part has a narrow border; the outer, much wider and grooved. The sides of the mirror, the angles and the top are carved with foliage and flowers. At the top the head of a genius, and in the upper angles birds with wings outstretched.

Frame: Height, 7 feet 7 inches; width, 3 feet 11 inches.

Mirror: Height, 3 feet 9 inches; width, 2 feet 11 inches.

96—SIXTEENTH CENTURY FLORENTINE WOODEN TABLE

The feet, formed of lions' claws and well detached, are carved with foliage, each pair being fan-shaped; the two pairs are joined together by a long stretcher which is well carved. The sides have a beautiful pattern of floral and classical designs. There are three drawers.

Height, 2 feet 9 inches; length, 7 feet 7 inches; width, 3 feet 3 inches.



No. 94—LOUIS XV CAUSEUSE (*Sofa with Rounded Ends*)

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97—ITALIAN RENAISSANCE MARRIAGE COFFER

First half of the sixteenth century. The base ornamented with foliage, the front having two panels framed with leafage and grotesque ornaments and medallions with arms flanked by volutes of foliage. Very fine work, excellent in general form and simple line.

Height, 1 foot 9 inches; length, 5 feet 8 inches; width, 1 foot 8 inches.

From the collections of Sir Alfred Beit, London, and Mrs. Beit, burg, Germany.

(Illustrated)

FABRICS OF THE FIFTEENTH AND SIXTEENTH CENTURIES

98—COFFIN-SHAPED RED VELVET COVER *Late Fifteenth Century*

Embroidered with a figure of Christ in needlework and appliqué on a rough-hewn tree background; the inscription above the Head. A death's head below.

Length, 6 feet 7 inches; width, 1 foot 9½ inches

99—SIXTEENTH CENTURY CHASUBLE

Worked in colored silks on a green ground, with Christ on the Cross; at the extremities of the arms, half-length figures of St. Peter and St. Paul. Above, St. Bartholomew; below, St. Sebastian. The front ornamented with a vertical band in which are represented an Angel, St. Anne with the Virgin and Child, the Visitation and the Annunciation. The edges trimmed with gold.

Length, 4 feet 3 inches; width, 2 feet 1 inch.



No. 97—ITALIAN RENAISSANCE MARRIAGE COFFIN

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100—SIXTEENTH CENTURY GERMAN RED VELVET CHASUBLE

The back ornamented with Christ on the Cross; two Angels each the sacred blood in the Chalice. Above, God the Father; below, the Virgin and St. John the Evangelist. At the base, Mary Magdalen under an arcade. The front ornamented with a vertical band.

Length, 3 feet 11 inches; width, 2 feet 3 inches.



101—GOLD NEEDLE-PAINTED LAPIS-BLUE GOTHIC VELVET CHASUBLE
Flemish late Fifteenth Century

Orphreys in gold and colored silk displaying on the front niched figures of the "Magdalen," "St. Ambroise" and St. Matthew; the back with Virgin and Child above a crucifixion flanked by the Magdalen, St. Joseph, two coats-of-arms bearing rampant lions in blue and crimson floral panels; below, another coat-of-arms, crested by a leaf-scrolled helm and a lozenge medallion occupied by subject, "The Beheading of St. Catherine." Lustrous *ciselé* lapis velvet displaying carnation-pineapple motives within delicate five-lobed devices. Trimmed with gold galloon.

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102—GOLD NEEDLE-PAINTED SAPPHIRE-BLUE VELVET FRONTAL

Italian Renaissance

Four vertical panels of lustrous cut floral velvet, interrupted by three ivory panels embroidered with husk and leaf strap arabesques in gold and pastel colors. The two central velvet panels enriched in gold and silver threads with cartouched ovals enclosing figures of the "Four Evangelists" and handsome raised scrollings. End velvet panels with similar colored floral staves having two finely wrought coats-of-arms at foot. Trimmed with patterned gold galloon and two fringes.

Height, 3 feet 4 inches; length, 5 feet 9 inches.

(Illustrated)

103—SEVENTEENTH CENTURY CHASUBLE

Of violet silk and wool. Ornamented in a single vertical band of green silk edged with gold, a repeating cartouche with the letters I.H.S. surmounted by a cross and supported by an anchor. The cartouches separated by vase-shaped designs.

Height, 3 feet 7 inches.

104—GOLD NEEDLE-PAINTED RUBY VELVET COPE

Flemish Sixteenth Century

Orphreys and hood enriched in gold threads and colored silk; the hood with subject, "The Saviour's Triumphant Entry into Jerusalem." The scene transpires before a portcullised Gothic arcade; nearby a kneeling peasant has thrown down a blue mantle for the Saviour on his ass to traverse. Orphreys with columned niches occupied by figure illustration of the life of Our Lord. Lustrous shimmering rose-ruby velvet with gemlike lighter areas.

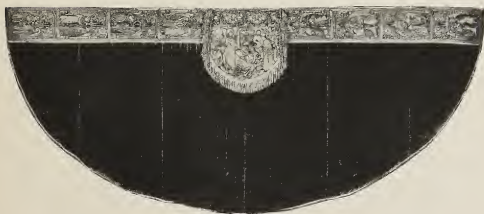
Length, 10 feet 4 inches; depth, 4 feet 5 inches.

(Illustrated)

105—LOUIS XV GREEN VELVET TABLE CLOTH

Embroidered with large flowers appliqué and embroidered with a pattern of gold and silver thread. Edged with fringe of gold thread. The colors are rose and blue, with green leaves, and are very fine in effect. Seventeenth century work.

Length, 6 feet 7 inches; width, 5 feet 3 inches.



NO. 102—GOLD NEEDLE-PAINTED SAPPHIRE-BLUE VELVET FRONTAL
(*Italian Renaissance*)

NO. 104—GOLD NEEDLE-PAINTED RUBY VELVET COPE
(*Flemish Sixteenth Century*)

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106—PAIR OF GRAY CHINESE SILK PORTIÈRES

The center portion decorated with Chinese characters in gold.
The color effect very decorative.

(1) *Length, 16 feet; width, 3 feet 3 inches.*

(2) *Length, 16 feet 4 inches; width, 4 feet 9 inches.*

107—PAIR OF RED CHINESE SILK PORTIÈRES

The center painted with black Chinese characters. The borders embroidered with figures, flowers and birds. Lined with blue woolen material. Decorated with embroidered figures symmetrically disposed.

Portières (each): Length, 10 feet 8 inches; width, 3 feet 11 inches.

108—PAIR OF BLUE CHINESE SILK PORTIÈRES

The center portion painted with Chinese characters in gold, the borders embroidered with a salmon-red band and Chinese ornaments and a wide green band of animals. Of green silk with grotesque figures and flowers in bright colors.

Portières (each): Length, 10 feet 8 inches; width, 3 feet 11 inches.

RUGS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

109—GHIORDES PRAYER RUG

Early Seventeenth Century

Warm gray mihrab, with curiously hooked columns enriched with sapphire-blue arabesques, yellow spandrils with old-red and recurring blue carnations. Blue-green border, woven with carnation and hyacinth plaquettes in pale colors; floral yellow and ivory guards.

5 feet 5½ inches by 3 feet 3½ inches.

110—LAPIS-LAZULI BLUE PRAYER RUG

Ladik Seventeenth Century

Rich lapis-blue mihrab; with yellow spandrils *semé* with crimson and sapphire carnations. Broad border of two series of yellow, blue and crimson carnations. Curiously scrolled guards.

5 feet 3 inches by 3 feet 5 inches.



111—EIGHTEENTH CENTURY ISPAHAN CARPET

Of ancient patterns, which are already a little modified from former tradition. The red, blue and yellow colors are well selected and spaced out in varied floral designs. Very fine in execution.

Width, 4 feet 8 inches; length, 4 feet 4 inches.

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112—Ispahan Sixteenth Century Carpet

Lustrous deep rose-du-Barry field fluctuating with down-like areas. Woven in pale jade-green, amber-yellows, dark and light sapphire-blues, apricot, ivories and pinks. Displaying large infloretted lotus motives varying in color but regularly placed and arabesqued with smaller vines of beautiful flowers and Chi-chi scrollings. Deep resonant green and blue-black border; woven in the richer colors of the field. Enhanced with broad *j'ui* motivated reversed U-scrollings bearing upon them trailings of small flowers. The scrollings sustain rare scrolled diamond plaquettes with lotus blossomed centers emitting fine interlacing trailing vines of small flowers. (Needs restoration.)

11 feet 4 inches by 6 feet 3 inches.

(Illustrated)



No. 112—Ispahan Carpet (*Sixteenth Century*)

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113—ANIMAL SAVONNERIE RUG

Directoire Period

Variable grass-green field; woven with central perched parrot, trophies, bouquets, wreathed swimming swan, roosters, leopards and streams of sapphire-blue guarded by pavilion, cypress trees and growing roses at ends. Borders enriched with trailing sprays of roses; guarded blossomed leaf bands. Woven in rose-pink, old-red, yellows, ivory and lavender. (Needs restoration.)

10 feet 2½ inches by 5 feet 4 inches.

(Illustrated)



No. 113—ANIMAL SAVONNERIE RUG (*Directoire Period*)

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- 114—NEEDLE-PAINTED BALDACHINO *French Eighteenth Century*
“Sheep-shearing.” The subject, within a rocaille scrolled, masked cartouche of tan-yellow; executed in point St. Cyr, presents a romantic landscape animated by two peasant girls shearing a sheep and a maid conversing with a youth seated under trees at left; worked in pastel colors. Field of various low tones and cartouche at foot bearing Sign of Zodiac “A Prancing Bull.” The arabesques much in the manner of Berain. Border to correspond.
Height, 11 feet 1 inch; width, 8 feet 2 inches.

(Companion to the following)



- 115—NEEDLE-PAINTED BALDACHINO *French Eighteenth Century*
"Winter." Similar to the preceding. The subject presenting a snow-clad hilly landscape, with four peasants gathering and loading wood on two asses, near a farmhouse. Executed in point St. Cyr.

Height, 11 feet 1 inch; width, 8 feet 2 inches.

(Companion to the preceding)

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116—PETIT POINT NEEDLEWORK

"Love Scene in a Park." Under a tree in the left and in the right foreground, respectively, are seated a lady and a gentleman in gay attire. In the right background is the gateway to a palace, while on the left are many buildings with a church on rising ground. Floriated borders, with yellow, pink and white designs on a blue ground. Very fine work. Middle of eighteenth century.

Height, 7 feet 4 inches; width, 6 feet 7 inches.

**TAPESTRIES OF THE SIXTEENTH AND SEVENTEENTH
CENTURIES**

**A SET OF FOUR BRUSSELS TAPESTRIES
(Circa 1635)**

**"The Triumph of the Holy Eucharist over Envy, Blasphemy,
Ignorance and Blindness."**

"The Prophet Elijah in the Desert."

**"The Triumph of the Holy Eucharist over Philosophy,
Science, Poetry and Material Nature."**

**"The Triumph of the Holy Eucharist over Idolatry, or,
The Fall of Paganism."**

These four tapestries, which are in a perfect state of preservation, form part of a set known as the "Eucharist" series, which was executed at Brussels by Van den Hecken, after cartoons designed by Peter Paul Rubens in 1627-28 for the Infanta Isabella of Austria, daughter of Philip II and Governess of the Netherlands. The majority of these pictures, numbering thirteen in all, which were painted by Rubens, found their way, at a later date, to the Convent of Loeches, near Madrid, and others probably perished by fire at Brussels. The two of "The Prophet Elijah" and "The Triumph of Religion," now in the Louvre (No. 2076 and No. 2083), are part of the pillage brought from Spain by General Sebastiani. Four more large canvases are in the collection of the Duke of Westminster. Nowhere is the theatrical side of Rubens's art better exemplified than in those huge canvases, which, however, often remain unappreciated by those who are unable to enter into the rhetorical spirit of the seventeenth century.

Max Rooses: "Rubens."

E. Dillon: "Rubens," 1909, page 150.

117—BRUSSELS TAPESTRY

"The Triumph of the Holy Eucharist over Envy, Blasphemy, Ignorance and Blindness." The Church Triumphant, in red mantle and holding before her a Monstrance, is seated on a car on the front of which sits a young Angel holding the reins and brandishing a branch; above hover the Holy Ghost and other Angels. The Church Triumphant is about to be crowned by an Angel with a papal tiara. The car is drawn toward the right by four horses whose bridles are held by the three theological Virtues: Faith, Hope and Charity. The horse nearest the front is ridden by an Angel who holds a canopy the edge of which is inscribed ECCLESIA TRIUMPHANS, and to the handle of which are tied the keys of St. Peter. Above the other three horses hover Angels, one with a palm; another with a crown of laurel, and two more sounding trumpets. The whole procession is headed by a young woman holding a banner.

In the left foreground, Envy (with serpents in her hair) and Blasphemy (her mouth emitting flames) are crushed under the wheels of the car, to the rear of which are bound Ignorance (a man with an ass's ears) and Blindness (a man whose eyes are covered with a kerchief). On the right shoulder of Blindness rests the hand of a woman who, holding a lamp, symbolizes the Light of the True Faith. A wonderful representation of a scene dominated by triumphant movement and victorious achievement. Frame-like border in the center. Below, a globe surrounded by a serpent consuming its tail.

Height, 12 feet; length, 19 feet.

(Illustrated)



No. 117—BRUSSELS TAPESTRY

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They are printed in the forepart of the Catalogue.*

118—BRUSSELS TAPESTRY

“The Prophet Elijah in the Desert.” The Prophet, standing and clad only in a lion’s skin and a mantle, turns toward the right to an Angel who offers him “a cake baked on the coals and a cruse of water.” (I. Kings, XIX. 6.) Frame-like border, in the center of the bottom edge of which is a serpent which consumes its own tail.

Height, 12 feet; width, 9 feet.

(Illustrated)



No. 118—BRUSSELS TAPESTRY

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119—BRUSSELS TAPESTRY

"The Triumph of the Holy Eucharist over Philosophy, Science, Poetry and Material Nature." On a car drawn by two winged Angels and impelled by two others, is the Catholic Faith holding in her left hand the Chalice of the Eucharist. By her side is a terrestrial globe; in front, and more to the right, is a kneeling Angel, draped in blue and holding the Cross. More to the right are Angels holding the Crown of Thorns and the Instruments of the Passion. On the left, behind the car and in the clouds, are two more Angels, one of whom holds a lighted torch and the other utters the words: *FIDES CATHOLICA*. Behind the car follow the vanquished. A red-robed savant with an armillary sphere, a philosopher with blue mantle and a baton, youthful Poetry crowned with laurels and Material Nature who has two rows of breasts and has her hands bound before her. Frame-like border of flowers and with, in the center of the top and bottom, a mask.

Height, 12 feet; width, 15 feet.

(Illustrated)



No. 119—BRUSSELS TAPESTRY

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120—BRUSSELS TAPESTRY

"The Triumph of the Holy Eucharist over Idolatry, or, The Fall of Paganism." The interior of a Pagan Temple. On the right, high up, is a statue of Jupiter, and before it an altar on which are the flames of the sacrifice offered by men and women. In the foreground, on the right, two men are about to immolate a bull which is decked with garlands. In the top left corner an Angel holds a Chalice surmounted by the Host, symbolizing the Eucharist. The appearance of the Angel causes consternation to the Priests, Jupiter, a torch-bearer, a child with a flute and a lyre-player, who flee in terror and upset, as they move, vases of pagan sacrifice, together with an altar which is inscribed: IOVI OPT. MAX. SACRUM. Frame-like border of flowers, with, in the bottom edge, a globe surrounded by a serpent which consumes its own tail.

Height, 12 feet; width, 15 feet.

(Illustrated)



No. 120—BRUSSELS TAPESTRY

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121—FRANCO-FLEMISH TAPESTRY

About 1500

In the center is a raised platform, the back and rounded sides of which are decorated with tapestry. On this dais are seated three allegorical female figures: that in the center, dressed as a Queen, is "Opulentia" (Power), who wears a mantle lined with ermine and has a crown and sceptre. To the left, also seated, is "Dignitas" (Merit), in ample robes. To the right is "Pulchritudo" (Perfection), dressed as a young woman. Above these three figures, and in the front of the entablature of the dais, hovers a fantastic animal—half lion and half dragon—with enormous tail, saddled and bridled. A mystic knight or a genius has its breast inscribed, *LIBERUM ARBITRIUM* (Free Judgment), and holds in his left hand the reins, and in the right, a whip.

These three allegorical figures, which compose the tribunal that will decide the issue, are seen in front of an architectural setting supported by two columns and pierced by a two-light window on either side. In the foreground, the parties in the dispute are a kneeling king on the right, and a lady with her child, on the left. Behind each of these parties stand a number of witnesses who are gesticulating in the hope of influencing the final issue.

In the left background, at the top left corner, is a group of peasants working in the fields and regarding the fantastic animal and the winged genius. They pronounce the words, *QUID ANIMAL*. They appear to be derived from the *Grimani Breviary*. In the right background, at the top right corner, Diana hovers over the body of Endymion asleep in the country. Their names are inscribed on their clothing. The border is ornamented with designs of fruit and flowers. At the top, in the red field, on either side of a blue central cartouche are the four verses inscribed in Gothic letters:

"Perspicuo rerum sentit discrimina visu
Quidquid expromunt nomen et aura nitens
Quod si non sensum cogat aiens conscia recti
Impellunt vino vana cupido et amor."

Height, 12 feet 11 inches; length, 17 feet 9 inches.

(Illustrated)



No. 121—FRANCO-FLEMISH TAPESTRY (*About 1500*)

*Kindly read the Conditions under which every item is offered and sold.
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122—BRUSSELS TAPESTRY

First Half of Seventeenth Century

"Roman Maidens in the Tent of King Porsenna." In the right top corner, Porsenna is seated on his throne, surrounded by a body-guard. The floor of the tent is covered with a flower-patterned carpet. In the center, Celia, in blue mantle and red dress, kneels before the King. Behind her another captive, also kneeling, turns toward the group of women on the extreme left. In the background are other tents. At either end is a column supporting an architrave ornamented with a cartouche inscribed: "R(om)ae Virgines obsides regi Porsen(n)ae p(re)cantur." [As now hung this portion is turned in.]

Height, 12 feet; length, 15 feet.

The cartoon from which this tapestry was woven was, doubtless, designed by Abraham van Diepenbeck (1596-1675), a pupil of Rubens, who is known to have painted the picture, "Celia Fleeing from the Camp of Porsenna."

(Illustrated)



No. 122—BRUSSELS TAPESTRY (*First Half of Seventeenth Century*)

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Two Tapestries woven at Brussels late in the seventeenth century after David Teniers the Elder (1582-1649) depict the joyousness of Flemish peasant life of the period. The settings are practically panoramic landscapes, very broadly treated.

123—BRUSSELS TAPESTRY, AFTER TENIERS

Late Seventeenth Century

"The Hurdy-Gurdy Player." Flemish Boors, regaling themselves, are seated in rough ground rising to two clumps of finely foliaged trees at right and left, at whose feet grow large flowering plants. Between the trees is a sunlit aerial panoramic vista with distant château and hills. A "Hurdy-Gurdy" player stands about center of foreground grinding out his merry tune; at left two rustic lovers are seated on a bench embracing; at right a youth and an elderly man are seated on stool and barrel smoking before an upturned tun bearing a large pitcher of wine. Woven with charming golden-yellows, foiled by the greens and blues of the foliage. Borders simulating leaf-scrrolled gilded frame touched with passages of crimson.

Height, 10 feet 5 inches; length, 12 feet 11 inches.

(Companion to the following)

(Illustrated)



No. 123—BRUSSELS TAPESTRY, AFTER TENIERS (*Late Seventeenth Century*)

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124—BRUSSELS TAPESTRY, AFTER TENIERS

Late Seventeenth Century

"The Toast." In the foreground of a similarly wooded landscape to the preceding tapestry, but diversified by château before a stream at left and an aqueduct over a tumultuous stream at right, sits a group of four peasants, father, mother, daughter and her lover, before a farmhouse table spread with a green cloth and a repast. The lovers silently drink their toast while at left the maid's little brother, who carries a large empty pitcher, looks on with evident amusement. Similar borders and coloring to the preceding.

Height, 10 feet 2 inches; length, 11 feet 1 inch.

(Companion to the preceding)

(Illustrated)



No. 124—BRUSSELS TAPESTRY, AFTER TENIERS (*Late Seventeenth Century*)

*Kindly read the Conditions under which every item is offered and sold.
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Set of three Pastoral Tapestries woven in the seventeenth century in Flanders from cartoons of about the middle of the sixteenth century. Interesting festive peasant scene of Spring, Summer and Autumn, in which are depicted the quaint costumes of the sixteenth century and the human joys of simple life. A golden-yellow glow of sunlight pervades the scenes, giving each a very fine decorative quality. The pattern of the leaf frame borders was supplied by the later weaver to conform to the then new mode.

125—PASTORAL TAPESTRY *Flemish Early Seventeenth Century*

"Springtime in Flanders." In the uneven sward, overgrown with flowers, of the foreground, rising to a village, a Gothic church and booth, are a "Shepherd Lover and his Lass," amid his flock of sheep; he has just returned from the booth with a betrothal gift and is placing it in his lass's left hand. At right is a stream with swimming and flying ducks and sheep watering at its banks. Beyond at the church door is a woman chiding a boy approaching with a dog on a leash, and before a gated and fenced cottage at extreme right, a Boor is regaling himself with wine at a table spread with viands. At left, another shepherd makes love to a seated shepherdess. Beyond, at the open booth, with exposed shelves of varied trinkets and wares, a rustic couple is chaffering for a comb with the woman behind the counter. The costumes are in the quaint mode of the sixteenth century. Woven in beautiful golden-yellows, fine blues, a wide range of greens, old-reds, tans and ivories. Borders simulating a gilded leaf-enriched frame having medallioned leonic masks at corners. Blue outer guards of oval medallioned rosettes.

Height, 10 feet 5 inches; length, 14 feet 8 inches.

(Companion to the following)

(Illustrated)



No. 125—PASTORAL TAPESTRY (*Flemish Early Seventeenth Century*)

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126—PASTORAL TAPESTRY *Flemish Early Seventeenth Century*

"Summer-time: Rustic Gambols." Across the foreground of flower-decked uneven ground, three shepherds and their rustic mistresses are thoroughly enjoying a hoydenish gambol. Their flocks, and several personages enjoying the day, are beyond on ground rising to woodland. At right is a winding stream in which a little lad and lass are wading; nearby is a gated path leading to a château. Leaf and rosette borders and coloring similar to the preceding.

Height, 10 feet 2 inches; length, 11 feet 10 inches.

(Companion to the preceding)

(Illustrated)



No. 126—PASTORAL TAPESTRY (*Flemish Early Seventeenth Century*)

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127—PASTORAL TAPESTRY *Flemish Early Seventeenth Century*

"Autumn: See-Sawing." Brambles and flowers deck a rough rising foreground with woodland to left, which is animated by numerous personages and a scattered flock of sheep. In the center two girls and two boys play see-saw on a long board resting upon a huge partially hewn log. At left are two shepherds and a maid in conversation; beyond the see-saw a lass, standing on the back of a crouching lad, gathers apples; her little sister stands near, with her apron half-filled with fruit. At right a shepherdess feeds her favorite sheep, and beyond, on the rising ground, five other rustic couples are at various playful activities. Leaf and rosette borders and coloring similar to the preceding.

Height, 10 feet 8 inches; length, 12 feet 4 inches.

(Companion to the preceding)

(Illustrated)



No. 127—PASTORAL TAPESTRY (*Flemish Early Seventeenth Century*)

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128—ALLEGORICAL TAPESTRY

Brussels Seventeenth Century

"Mars and Venus." The Goddess, attired in voluminous robes, and the God of War, who wears classic military garb, are seated in loving conversation under finely foliated trees about center. The Medusa-head shield, helmet and sword of the famous warrior are on the ground at left. A Nubian at right is pouring wine from a golden ewer into an ornate cup to serve the animated couple. At extreme left is a splashing fountain, surmounted by a sculptured allegorical group, "A Savage Lion Attacking a Chimeric Brute." At right is a pool overgrown with trees and crested by the distant palace of Olympus. Woven in greens, blues, golden-yellows, tans, ivories, old-reds and tawny brown, with charming tones of crimson in the costumes. Rich, dainty borders, having Havana brown grounds, displaying ribboned leaf-scrolled clusters of rare flowers and fruit; woven in the colors of the field, finely accentuated with even more crimson.

Height, 10 feet; length, 14 feet 2 inches.

129—ALLEGORICAL TAPESTRY

Brussels Eighteenth Century

"Triumph of Atalanta and Hippomenes." Across the foreground of woodland country giving end vistas of distant villas, an ornate chariot is drawn toward left by a lion and lioness, where a nymph and faun are assisting laureated Silenus to keep his seat on his ass. In the chariot Hippomenes and Atalanta are seated and two cupids crowning Hippomenes float in the air. Two robed nymphs, a cupid wearing Hercules' lion-skin and carrying a lute, and a satyr with a ewer of wine follow noisily in the wake of the chariot. Woven in especially fine rich crimsons in the classic robes, rich blues and greens, yellows and ivories. Dainty borders on gray and golden-yellow grounds display scrolled and arabesqued clusters of fruit and flowers in the richer colors of the field.

Height, 10 feet 4 inches; length, 17 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

COMPOSITION, PRESSWORK
AND BINDING BY

